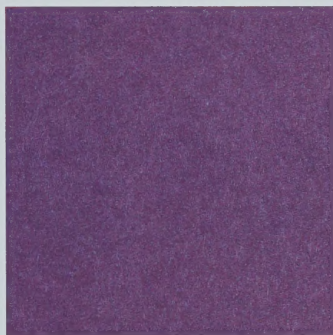
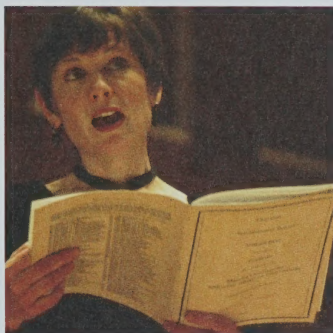




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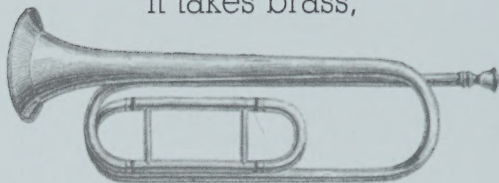
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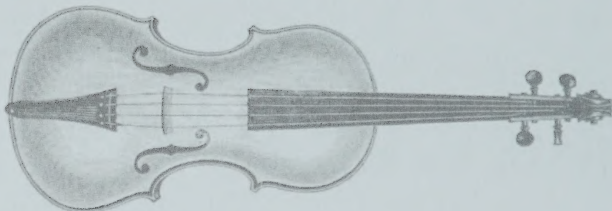
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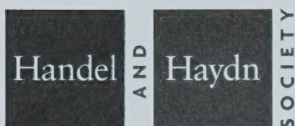
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Sir Roger has attained eminence as the driving force behind the Historically Informed Performance movement for over forty years. In 1962 he founded the Schütz Choir; in 1978 he founded the London Classical Players to research original instrument performances from 1750 to 1900. Among his esteemed recordings is the cycle of Beethoven symphonies and works by Haydn, Mozart, Mendelssohn, and Schubert, giving listeners an idea of how these pieces sounded in their day.

Sir Roger has conducted the world's most prestigious orchestras. Since 1998, He has been Chief Conductor of the Radio Symphony Orchestra Stuttgart where he continues to establish a historically aware style of playing which remains dear to his heart.

Many of our musicians have performed with Sir Roger, and all of our players are thrilled to play under his direction.

Sir Roger's Handel and Haydn debut performances mark a proud day in our history, and we welcome him with delight!

A handwritten signature in black ink, which appears to read "Todd Estabrook".

Todd H. Estabrook  
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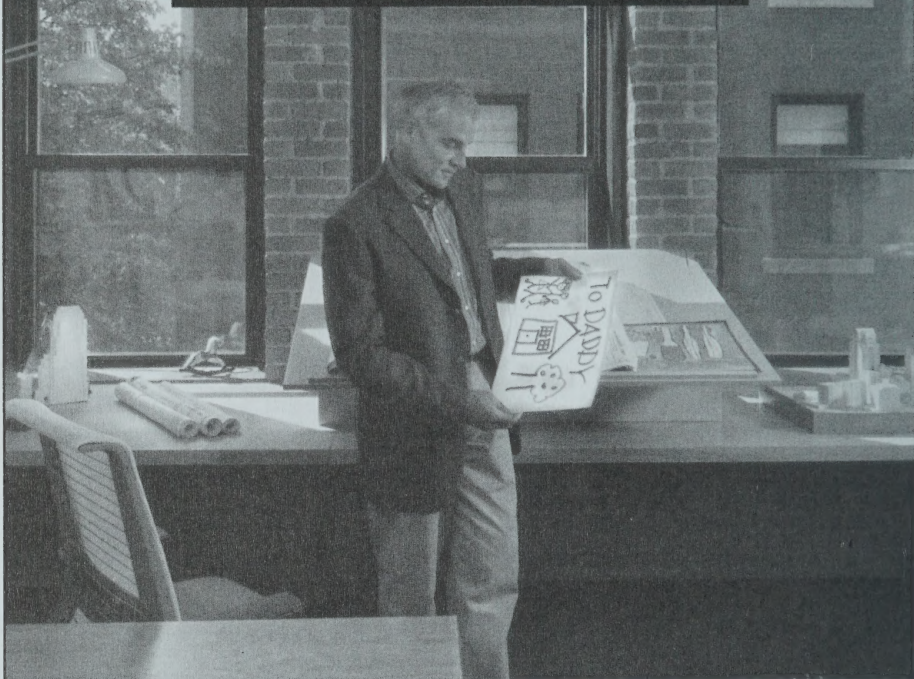
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# Program

## 2006-2007 SEASON

Friday, January 12, 8.00pm

Sunday, January 14, 3.00pm

Symphony Hall, Boston

Sir Roger Norrington, conductor

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### Symphony No. 49 in F Minor, "La passione"

Franz Joseph Haydn

*Adagio*

(1732-1809)

*Allegro di molto*

*Menuet*

*Finale: Presto*

### Concerto for Two Pianos in E-Flat Major, K. 365

Wolfgang Amadé Mozart

*Allegro*

(1756-1791)

*Andante*

*Rondeau – Allegro*

Robert Levin and Ya-Fei Chuang, fortepianos

### —INTERMISSION—

### Symphony No. 103 in E-Flat Major, "Drum Roll"

Haydn

*Adagio - Allegro con spirito*

*Andante più tosto Allegretto*

*Menuet*

*Finale: Allegro con spirito*

**Following the concert, there will be a FINALE FORUM in which Sir Roger Norrington and special guests return to the stage to take questions from the audience.**

---

The program runs for approximately 2 hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

# Program Notes

## STORM AND STRESS

Both in the history of German arts and in Haydn's career the brief period between 1768 and 1776 was known as the *Sturm und Drang* (Storm and Stress). Haydn wrote a series of symphonies in minor keys. In roughly chronological order

### NOTES IN BRIEF

The pieces on today's program range in time of composition from 1768 (Haydn's Symphony No. 49) to the late 1770s (Mozart's Double Concerto) to 1795 (Haydn's "Drum Roll" Symphony No. 103). Each represents a different stage in its composer's development. Haydn's Symphony No. 49 ("Passione") is one of his seven minor-key symphonies; these along with two minor-key string quartets Op. 20, and five minor-mode piano sonatas sprang from the short-lived *Sturm und Drang* (Storm and Stress) artistic period of the late 1760s and early 1770s. This era in German art emphasized turbulent, agitated moods.

Mozart's only double concerto for two pianos comes from his late Salzburg period, before he severed his relations with that city and moved to Vienna as a "free-lance" musician. He performed the Concerto with both his sister Nannerl and a female student (and admirer).

Haydn, who reached his late period after Mozart's death, was by then a free agent as well and accepted two sets of commissioned symphonies in London. He participated in all of their premieres. These two series resulted in the so-called "London" symphonies of 1790–1795, of which No. 103 ("Drum Roll") was the middle of his last three works in the symphonic genre.

they are: the G Minor, No. 39; F Minor "Passione," No. 49; E Minor "Trauer Symphonie" (Mourning Symphony), No. 44; C Minor, No. 52; and the F-Sharp Minor "Farewell," No. 45. (None of the nicknames for Haydn's symphonies are his own, except "Le Matin, Le Midi, and Le Soir"; the names were added by publishers and others.)

**Symphony No. 49** was composed in 1768, possibly for Good Friday at Eisenstadt Castle, where Haydn's patrons, the Esterházy, lived. These works, and a few others by Haydn, were characterized, as the term *Sturm und Drang* suggests, by extreme dramatics and fierce emotionalism.

Such works grew out of a "sensitive style" (*Empfindsamer Stil*) into a movement in German literature—*Sturm und Drang* is the title of a 1776 Klinger play—that relished emotional, tormented feelings. Echoes of the *Sturm und Drang* in Mozart include parts of *Idomeneo* and the statue scene in *Don Giovanni*. The late 1760s and early 1770s were an early foreshadowing of the Romanticism that would appear 30 years later.

The form of Symphony No. 49 harks back to the mid-Baroque form of *sonata da chiesa* (church sonata) in that it begins with a slow movement (*Adagio*) with the fast movement second (instead of the reverse). All four movements are in the gloomy key of F Minor; only the trio in the *Minuet* adds a bright spot of F Major.





Wolfgang Amadé Mozart

During Haydn's first extended stay in London, January 1791 through July 1792, he produced symphonies 93 through 98 for the impresario J. P. Salomon. Haydn wrote **Symphony No. 103, "Drum Roll,"** during his second trip. At 62 he had returned to London in early 1794 for a year and a half, during the latter part of which he worked for a newly launched "Opera Concerts" series under the direction of violinist G. B. Viotti. The orchestra at his disposal was unusually good and large—with 60 musicians and nearly 40 strings.

On March 2, 1795, at the King's Theatre, Haydn conducted the first performance of Symphony No. 103, composed that year. The next day's *Morning Chronicle* reported: "Another new [symphony] by the fertile and enchanting HAYDN, was performed; which as usual has continuous strokes of genius, both in air and harmony. The Introduction excited the deepest attention, the *Allegro* charmed, the *Andante* was encored, the *Minuets*, especially the *Trio*, were playful and sweet, and the last movement was equal, if not superior, to the preceding."

The "Drum Roll" Symphony is nicknamed because of the opening timpani roll in the first bar. A slow, almost formless theme rises out of the basses and gradually achieves a shape. This technical ability to mold material from seeming nothingness—a simple timpani roll—stood Haydn well a few years later when he depicted the universe constructed out of emptiness in *The Creation*.

The slow movement is a double variation set in which the two themes alternate between C Minor and C Major. After the *Minuet* movement the Finale is based on an actual Croation folk melody, although Haydn usually invented his folk tunes. As a young man Haydn had been interested in collecting folk tunes and participated in street serenades. The rustic quality of the folk element brings the music closer to the pastoral.

---

**As a young man Haydn had been interested in collecting folk tunes and participated in street serenades.**

---

Mozart may have composed the amiable and brilliant **two-piano concerto, K. 365**, between 1775 and 1777. He wrote another double concerto, the Concerto for Flute and Harp, K. 299. When younger, he and his sister Nannerl (Maria Anna) had performed four-hand music at the harpsichord (an unusual practice at the time). Although we have few records of Mozart performing in public during the late 1770s, on one concert at the Salzburg court in September 1780 he and his sister performed the concerto for two keyboards played today as well as a Sonata for piano four hands in D, K. 381/123a.

Mozart played this “double concerto” again in Vienna the next year. One of his female patrons and pupils there, Josepha Barbara von Auernhammer, wanted to play this work with her teacher. Mozart wrote Leopold, “Fräulein von Auernhammer has been pestering me something awful about the double concerto.” The two did perform the work together, privately on November 23, 1781 and publicly on May 2, 1782. For this Vienna version Mozart added two clarinets, two trumpets, and kettledrums to the outer movements. Today’s performance keeps the original Salzburg version.

The form is the typical three-movement structure. The opening *tutti* and the entrance of the pianos are similar to each other, and several ideas from the exposition reappear in the development. In the development a massive build-up on the dominant

seventh leads not to the expected main theme, but rather to a phrase from the orchestra *tutti*. When the first theme finally returns, it wanders off into E-flat Minor—unusual in the recapitulation. The slow, second movement is attractive and conversational, especially in its dialogue between the first violins and oboe in the *tutti* that is then repeated between the two pianos. The energetic finale is a *sonata-rondo* form with two themes.

—Andrea Olmstead

*Ms. Olmstead has been the Society's Christopher Hogwood Research Fellow since 2005. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught Music History for 32 years.*

## 10 RESPONSE TO HAYDN'S LONDON SYMPHONIES

“But what would you now say to his new symphonies, composed expressly for these concerts and directed by himself at the pianoforte? It is truly wonderful what sublime and august thoughts this master weaves into his works. Passages often occur that render it impossible to listen to them without becoming excited. We are altogether carried away by admiration and forced to applaud with hand and mouth. This is especially the case with Frenchmen, of whom we have so many here that all public places are filled with them [as refugees from the Revolution]. You know that they have great sensibility and cannot restrain their transports, so that in the midst of the finest passages in soft *adagios* they clap their hands in loud applause and thus mar the effect. In every symphony of Haydn the *adagio* or *andante* is sure to be repeated each time after the most vehement urging. The worthy Haydn, whose personal acquaintance I highly value, behaves on

these occasions in the most modest manner. He is indeed a goodhearted, candid, honest man, esteemed and beloved by all.”

—Anonymous correspondent for the *Weimar Journal des Luxus und der Modern*, March 25, 1794.

Charles Burney wrote of the composer in 1789: “[Haydn] is now as much respected by professors for his science as invention. Indeed, his compositions are in general so new to the player and hearer, that they are equally unable, at first, to keep pace with his inspiration . . . There is a general cheerfulness and good humour in Haydn’s allegros, which exhilarate every hearer. But his *adagios* are often so sublime in ideas and the harmony in which they are clad, that though played by inarticulate instruments, they have a more pathetic effect on my feelings, than the finest opera air united with the most exquisite poetry.”



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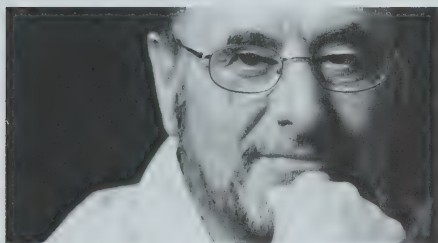
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# Artist Profiles

## Sir Roger Norrington, conductor



A native of Oxford, England, Sir Roger Norrington has been a pioneer in the field of historically informed performance since he founded the Schütz Choir in 1962. He went on to create the London Classical Players in 1978, with whom he toured and made numerous seminal recordings, including the famed series of Beethoven symphonies. Sir Roger's work on scores, sound,

orchestra size, seating, and playing style has had a profound effect on the way 18th and 19th century music is now perceived. He is in great demand by symphony orchestras worldwide and regularly conducts major orchestras in Berlin, Vienna, Salzburg, Amsterdam, Paris, New York, Boston, San Francisco, Los Angeles, Chicago, and London. Since 1998, Norrington has been Chief Conductor of the Radio Symphony Orchestra of Stuttgart. Sir Roger made his Boston debut in 1987 conducting Haydn's *The Seasons* for the Boston Early Music Festival. He joins the Handel and Haydn Society this season as Artistic Advisor and makes his debut leading the Society in this program. An interview with Sir Roger appears on page 17 of this program.

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## Handel and Haydn Society

Celebrating its 192nd season, the Handel and Haydn Society is a chorus and period-instrument orchestra known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music from the Baroque and Classical eras. Recent seasons have featured a series of staged operas and programs with dance, including Monteverdi's *Vespers*, Purcell's *Dido and Aeneas*, and Monteverdi's *Orfeo*. The Society also has featured the Boston debut of many rising stars,

such as tenor Plácido Domingo and sopranos Dawn Upshaw, Sylvia McNair, and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious SymphonyCast program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises*, *All is Bright*, and the best-selling *PEACE* which has appeared twice in the top ten on Billboard Magazine's Classical Chart. The Society's award-winning Educational Outreach Program provides opportunities to learn about and perform classical music for more than 10,000 public school students throughout greater Boston each year.

## Robert Levin, fortepiano



Pianist Robert Levin has been heard in recital, as soloist, and in chamber concerts throughout the United States, Europe, Australia, and in Asia. His solo engagements have included the orchestras of Atlanta, Berlin, Birmingham, Boston, Chicago, Cleveland, Detroit, Los Angeles, Montreal, Utah and Vienna with such conductors as James Conlon, Bernard Haitink, Sir Neville Marriner, Seiji Ozawa, Sir Simon Rattle, and Joseph Silverstein. On period pianos he has appeared with the Academy of

Ancient Music, the English Baroque Soloists, the London Classical Players, and the Orchestra of the Age of Enlightenment with Christopher Hogwood, Sir Charles Mackerras, Nicholas McGegan, Sir Roger Norrington, and Sir John Eliot Gardiner. After more than a quarter century as an artist faculty member at the Sarasota Music Festival, he was made Associate Artistic Director in 2004 and will succeed Paul Wolfe as Artistic Director in 2007. He has made numerous major-label recordings of works by Mozart, Beethoven, Bach and others. In addition to his performing activities, Robert Levin is a noted theorist and Mozart scholar, and is the author of a number of articles and essays on Mozart. A frequent guest of the Handel and Haydn Society, he last appeared with the organization in January 2002, in a Jazz/Classical program conducted by Grant Llewellyn.

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## Ya-Fei Chuang, fortepiano



Acclaimed by critics in the United States and abroad for performances of stunning virtuosity, refinement, and communicative power, pianist Ya-Fei Chuang has appeared at such festivals as the Beethoven Festival in Warsaw with Christoph Eschenbach, at the European Music Festival, the Schleswig-Holstein Festival, the Brahms-Tage, the Bach Festival in Leipzig, the Shannon Festival, Ravinia, Sarasota, Celebrity Series in Boston, and the Oregon Bach Festival. She has performed in venues such as the

Cologne and Berlin Philharmonien, Schauspielhaus Berlin, Gewandhaus Leipzig, National Philharmonic Hall Warsaw, Boston's Jordan Hall and Symphony Hall as a duo partner with Kim Kashkashian and Robert Levin, and is a member of the chamber ensemble *Mistral*. Ms. Chuang has appeared with members of the Philadelphia Orchestra, Berlin Philharmonic, and Boston Symphony Orchestra. Upcoming engagements include concerts with the City of Birmingham Symphony Orchestra and the New York Philomusica. Ms. Chuang first performed on television in her native Taiwan at the age of 8 and gave her first public recital at age 9; she was a prizewinner in the Cologne International Piano Competition at age 18. Ms. Chuang makes her debut with the Handel and Haydn Society in these performances.



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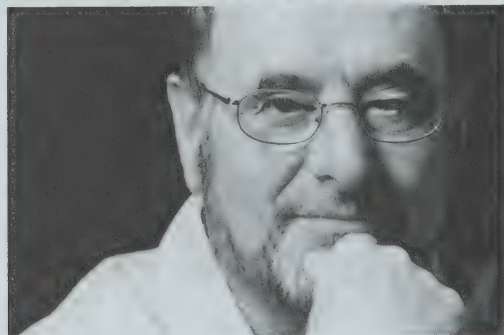
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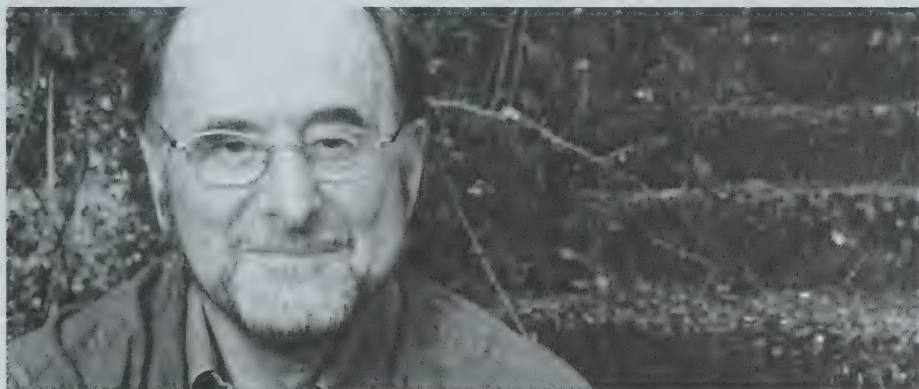
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# A Conversation

## WITH SIR ROGER NORRINGTON



The eminent conductor **Sir Roger Norrington** joins the Handel and Haydn Society this season as Artistic Advisor. On an earlier visit to Boston, he sat down with the Society to discuss historically informed performance, vibrato, and the music he will conduct this year.

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*How does it feel to return to Boston, conducting the Handel and Haydn Society?*

RN: Great! It's very nice to be here again. I have very fond memories of working with the Boston Early Music Festival and with the Boston Symphony. I've been conducting many modern instrument orchestras over the years, and, in a sense, coming to Handel and Haydn is returning to my roots.

*How did you get involved in the historically informed performance movement?*

RN: As a child I always felt comfortable around early music. At home we used to sing William Byrd,

Palestrina, and other English madrigalists. Everything really started with the Schütz Choir, which I founded in 1962. The repertoire we presented was early so we had to find out how to perform it. And gradually that led to what kind of instruments one should use. And then I ran into like-minded instrumentalists and singers; they incited me and I incited them, and things got going.

*How has historically informed performance evolved over time?*

RN: It isn't in the forefront like it used to be 15 years ago. I mean, of course it's still there, but it's ceased to be shocking. It's much more mainstream. But what's happened to it as far as I'm concerned is

that I'm really taking it to the modern orchestras. In a sense coming to Handel and Haydn is returning to the roots and finding out what we can do with the orchestra here, whereas in a sense the frontline is moved on to what one can do with the Cincinnati Symphony and the Vienna Philharmonic, both of which I've conducted. But, of course, that always needs feeding with work on original instruments and reminding oneself how they sound.

*How do you approach bringing historical performances to modern orchestras?*

RN: When I first starting conducting them I would work on seating, size, bowing, articulation, and tempo. Now I focus on creating a pure orchestral sound with no vibrato. It's a glorious, gritty, and exciting sound. Recently, I conducted the Cincinnati Symphony in music by Haydn. You couldn't see a hand move and the musicians were fantastic. They adored it.

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*Why is vibrato important?*

RN: Vibrato doesn't just concern early instruments or singers. You know, prior to the 1940s, the whole world was a non-vibrato world. Everything sounded completely different and amazingly it wasn't that long ago. Even singers like Caruso had a small vibrato. The change to heavy vibrato was like smoking. Smoking became very fashionable in the 1920s. And now, where are the smokers? They're standing outside looking miserable.

*What will it be like working with Handel and Haydn Society?*

RN: I will be able to do what I want in 5 minutes with the Handel and Haydn Society, but it might take a week with a modern orchestra. Early music orchestras all speak the same language as I do. It's why it's so important to have groups like the Handel and Haydn Society around. They remind

people what the music actually sounded like in the time it was written.

---

**Haydn is the “king.” He’s just stunning. His symphonies are engaging, witty, and grand.**

---

*In Handel and Haydn's 2006-2007 season, you're conducting music by Haydn. Why did you choose his music?*

RN: Haydn is the “king.” He's just stunning. His symphonies are engaging, witty, and grand. They're also very difficult to play. That's one of the attractions for me. It's a bit like mountaineering.

*What are the challenges?*

RN: A lot of them are technical such as note length, tempo, articulation, phrasing, and where the music's going. In Tchaikovsky, it's pretty clear what's happening, but with Haydn it isn't that obvious.

*What do you look forward to in preparing and presenting Haydn's The Seasons, which you will conduct in April?*

RN: It's a beautiful piece—even better than *The Creation*. If you don't know how to play Haydn, you may as well not start doing it, but if you do, it's very simple: the story unfolds, the beautiful pictures of the countryside... the music praises itself. The orchestration is perfect, the singing parts are perfect. It's a very, very beautiful, touching work and I love to do it. Actually, the first piece I ever conducted in Boston was *The Seasons*, in 1987.



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## Conductor Laureate



# 2006-2007 Season

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Don't miss **Christopher Hogwood** conducting Mozart's Clarinet Concerto in a historic arrangement for flute with **Christopher Krueger**, and the Fantasy for Organ by Mozart, arranged for strings. Also, Haydn's ingenious Symphony No. 98.

FRI, MARCH 2, 8.00PM *Symphony Hall*  
SUN, MARCH 4, 3.00PM

### HAYDN: THE SEASONS

Thrill to **Sir Roger Norrington's** interpretation of Haydn's glorious portrayal of the four seasons. This masterpiece for chorus and orchestra includes musical descriptions of a hunt, a crashing thunderstorm, and a striking sunrise.

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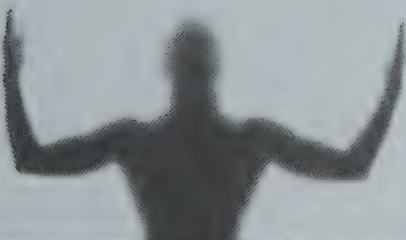
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### The Devil Calls the Tune: Choral Music for Halloween

Works by Josef Haydn, Irving Fine, Josef Rheinberger, Robert Lucas Pearsall, Samuel Barber, and others.

*Post-concert reception, costume party, and raffle*

**SATURDAY, DECEMBER 16, 2006, 8:00 PM**  
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**SATURDAY, MARCH 31, 2007, 8:00 PM**

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 & PROGRAM

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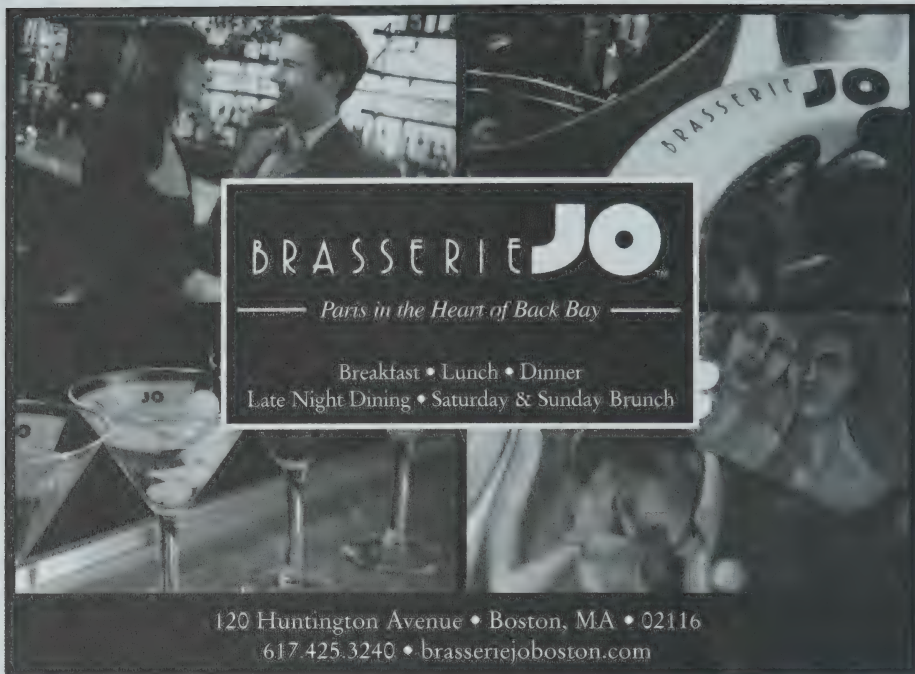
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For more information, please contact Rachel King at 617 262 1815.



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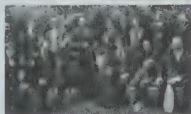


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The **Youth Chorus** features about 50 choristers from 21 communities, ages 10–14. The ensemble has made multiple appearances at Symphony Hall and made its New York City debut last February.

The **Young Women's Chorus** is a musically challenging ensemble for high school-age females. The group will make its Symphony Hall debut as part of the Society's Holiday Sing concert on Saturday, December 7.

The **Young Men's Ensemble**, for changing-to-changed male voices, grades 7–12, is new this year, thanks to a generous grant from the **Linde Family Foundation**.

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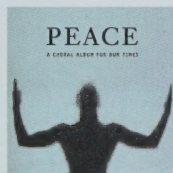
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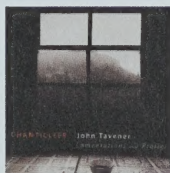
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